



# Compositions

## pour Piano

par

# WASSILY SAPELLNIKOFF.

Op. 1.	<i>Valse en Mi ♭</i> . . . . .	2 50
Op. 2.	<i>Petite Mazourka en Ut</i> . . . . .	1 50
Op. 3.	<i>Danse des Elfes, Etude de Concert, en La</i> . . . . .	3
Op. 4.	No. 1. <i>Pensée à Schumann en Ré ♯</i> . . . . .	2
	No. 2. <i>Gavotte en Mi</i> . . . . .	2
	No. 3. <i>Chanson mélancolique en Fa min.</i> . . . .	2
Op. 5.	No. 1. <i>Valse Caprice en Ré ♭</i> . . . . .	3
	No. 2. <i>Seconde Gavotte en Ré</i> . . . . .	2
	No. 3. <i>Feuille d'Album en Ré ♯</i> . . . . .	1 50
Op. 6.	No. 1. <i>Menuett en Fa ♯</i> . . . . .	2 50
	No. 2. <i>Polka-Miniature en La ♭</i> . . . . .	2
	No. 3. <i>Polonaise en La min.</i> . . . .	2 50
Op. 7.	No. 1. <i>Valse de Salon en La ♭</i> . . . . .	2 50
	No. 2. <i>Une Mazourka un peu baroque en La</i> . . . . .	2
	No. 3. <i>Mélodie en La ♭</i> . . . . .	1 50
Op. 8.	No. 1. <i>Muguet, Chanson en Sol ♭</i> . . . . .	1 50
	No. 2. <i>Etude (Staccato) en Fa ♯</i> . . . . .	2 50
	No. 3. <i>Romance en Fa ♯</i> . . . . .	2
Op. 9.	No. 1. <i>Impromptu en Si ♭ min.</i> . . . .	2 —
	No. 2. <i>Chanson sans paroles en Sol</i> . . . . .	2
	No. 3. <i>Steckenpferd, Etude en La</i> . . . . .	2
Op. 10.	No. 1. <i>Mazourka en La</i> . . . . .	2 —
	No. 2. <i>Moment lyrique en Si</i> . . . . .	2 —
	No. 3. <i>Gavotte en Fa</i> . . . . .	2 —
Op. 11.	No. 1. <i>Reproche en passant en La ♭</i> . . . . .	2 —
	No. 2. <i>Prélude en Ré ♯ majeur</i> . . . . .	1 50
	No. 3. <i>Berceuse en Mi ♭</i> . . . . .	2 —

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# Prélude

3

en re  $\flat$  majeur

pour Piano par

W. Sapellnikoff.

Op. 11 N<sup>o</sup> 2.

*Allegro ma non troppo.*

The musical score is written for piano and consists of four systems of music. Each system has a grand staff with a treble and bass clef. The key signature is D-flat major (three flats). The time signature is 3/4. The first system shows the beginning of the piece with a treble staff melody and a bass staff accompaniment. The second and third systems continue the melody and accompaniment, with some measures marked with '8' and dots, indicating eighth notes. The fourth system concludes the piece with a final chord in the treble staff and a sustained bass line.

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This page contains five systems of musical notation for a piano piece. Each system consists of a grand staff with a treble clef and a bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The notation includes various musical elements such as eighth notes, sixteenth notes, and chords. There are several slurs and ties across measures. Dynamic markings like *mf* and *f* are present. Some measures have an '8' with a dotted line above them, possibly indicating an octave or a specific fingering. The piece concludes with a final chord in the last system.

This page contains five systems of musical notation for a piano piece. Each system consists of a grand staff with a treble clef and a bass clef. The music is written in a key signature of three flats (B-flat, E-flat, A-flat). The notation includes various musical elements such as notes, rests, and dynamic markings. The first system features a long melodic line in the treble and a more active bass line. The second system continues the melodic development in the treble. The third system introduces a more complex texture with multiple voices in both hands. The fourth system features a prominent melodic line in the treble with a supporting bass line. The fifth system concludes the page with a final melodic phrase in the treble and a sustained bass line. The page is numbered 5 in the top right corner.